

# New National

Architectural competition for the annex  
to The National Museum of Finland,  
evaluation protocol of the jury



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Images: Finnish Heritage Agency  
and the participants of the competition.



**Museovirasto  
Museiverket  
Finnish Heritage Agency**



**KANSALLISMUSEO  
NATIONALMUSEUM  
THE NATIONAL MUSEUM OF FINLAND**

**Sennaatti**

## 0. General

### 0.1 Purpose of the competition

#### The 'New National' – a new operating concept

The Annex will be built adjacent to the historic and distinguished main building designed by Herman Gesellius, Armas Lindgren and Eliel Saarinen. The new premises will facilitate a wide range of operations consistent with the mission of Finland's National Museum. Building the Annex is essential for facilitating exhibitions that meet modern standards. The Annex is also hoped to enable completely new operating models and to evolve into a meeting place for a wide variety of communities and audiences.

The new premises are intended to house not only the National Museum's own productions but also other events, performances and functions. The new premises will be adaptable and suitable for instance for performing arts events. They can be used as an independent unit separate from the other functions and timetables of the main museum building. A restaurant that will be open also in the evenings will be a central feature of the new premises. The courtyard park offers a unique setting as a venue available throughout the year for both spontaneous and organised activities. The 'New National' will also cater to future functions as yet unforeseen.

Also, the new premises will allow the main museum building to be better dedicated to permanent exhibitions, illustrating Finnish culture and history from prehistory to the present. Transferring changing exhibitions to the Annex will further enable more space to be dedicated to the Museum's unique collections of Finno-Ugric items and items from other cultures of the world. Even after this new addition, the current museum building will remain a vibrant environment that also hosts events and pop-up exhibitions.

The museum shop, conference services and café will be given a higher profile. The unique character of the current museum building will be highlighted in contrast with the new Annex.

### 0.2 Current design status of the competition area and its vicinity

The competition area is the plot of the National Museum located in the Etu-Töölö district of the City of Helsinki, along Mannerheimintie and in the immediate vicinity of Finlandia Hall and the cultural buildings on Kansalaistori ('Citizens' Square'). The National Museum plays an important role as a regional, national and international attraction.

#### Master plan

In the Helsinki City Plan (2016), the competition area is designated for city centre commercial and service use (C1). According to the City Plan designation, the area will be developed as a mixed-usage area for commerce, public services, office space, residential use, courtyard parks, recreation and sports services, and urban culture. The ground floor premises and spaces that open up onto the streets shall be principally designated commercial space. Traffic within the competition area is largely pedestrian.

#### Detailed plan

The plot has a valid detailed plan that has been in force since 1977. The plot is designated for buildings housing museum functions (YM).

The buildings currently on the plot are designated with the 'ark' tag, signifying that they are of cultural-historical or architectural significance. Such buildings must not be demolished nor subjected to any alteration or additional construction that would compromise the cultural-historical value or style of their elevations or roofs.

The plot as a whole is designated with the protection tag 'S', meaning that the plot as a whole is a milieu that is of cultural-historical and architectural significance. Buildings on such a plot must not be demolished nor subjected to any alteration or additional construction that would compromise the cultural-historical value or style of their elevations or roofs. Also, no alterations may be made that would change or compromise the original character of the courtyard area.

The courtyard itself is designated with the tag 'la', meaning an area for recreation and playground use. The detailed plan specifies 4,000 sq.m. of underground space between the National Museum itself and the carriage shed, and a one-storey outbuilding. These building rights were used in building the current underground premises.

There is also a valid underground detailed plan for part of the plot, dating from 2001, allowing construction of an access route to the underground car park between levels -18 and +3. The National Museum's own underground premises partly occupy this area.

The purpose of the plot will not be changed with the implementation of the present project. There are no unused building rights on the plot. An amendment to the detailed plan will be applied for pursuant to the outcome of the competition.



# 1. Competition arrangements

## 1.1 Competition organisers

The competition was organised by the Finnish Heritage Agency, Finland's National Museum and Senate Properties.

The evaluation protocol has been translated into English and Swedish. In case of any discrepancy between the language versions, the Finnish version shall take precedence.

## 1.2 Timetable

### First stage of the competition

- Competition began on 10 Jan 2019.
- Competition launch seminar, National Museum auditorium on 28 Jan 2019.
- Competition questions to be submitted by 12.00 on 14 Feb 2019. The entrants submitted a total of 147 questions concerning the competition programme, its appendices and the competition arrangements. The jury responded to the questions on 21 Feb 2019.
- Competition ended at 15.00 on 4 Apr 2019.
- First stage resolved on 3 Jun 2019, with 5 entries selected for the second stage. Entrants accepted for the second stage were informed immediately after the first stage was resolved.
- Specific further instructions provided for each entry accepted for the second stage.

### Second stage of the competition

- Competition began after first stage resolved and further instructions provided in late June 2019. The entries selected for the second stage were published, but designer details remained undisclosed.
- Competition questions to be submitted by 12.00 on 28 Aug 2019. The entrants submitted a total of 12 questions concerning the competition programme, its appendices and the competition arrangements. The jury responded to the questions on 6 Sep 2019. At the same time, additional instructions were given with a view to the entry modelling to be undertaken for the evaluation.
- Competition ended at 15.00 on 18 Oct 2019.
- Second stage was resolved on 19 Nov 2019.

## 1.3 Jury

### Chairman

- Senate Properties: **Juha Lemström**, Architect SAFA, COO

### Jury members

- Ministry of Education and Culture:  
**Riitta Kaivosoja**, Director General
- Finnish Heritage Agency: **Juhani Kostet**, Director General
- National Museum of Finland:  
**Elina Anttila**, Director General
- Finnish Heritage Agency: **Helena Hirviniemi**, Architect SAFA, Senior Architect
- Finnish Heritage Agency: **Tomi Nikander**, Architect
- City of Helsinki: **Janne Prokkola**, Architect SAFA, Head of Unit
- City of Helsinki: **Mikko Aho**, Architect SAFA, Executive Director, Urban Environment Division
- Second Thought Placemaking Agency:  
**Jaakko Blomberg**, producer
- Finnish Association of Architects appointee:  
Professor **Jyrki Tasa**, Architect SAFA
- Finnish Association of Architects appointee:  
**Jaana Tarkela**, Architect SAFA

### Jury secretary

- **Jyrki Tiensuu**, Architect SAFA

### Consultants to the jury

#### Listed in the competition programme

- City of Helsinki, Urban Environment Division:  
**Ulla Vahtera**, Architect SAFA, Head of the Permit Team
- **Gretel Hemgård**, Landscape Architect

#### Other consultants

#### Cost consultants

- **Ulla Kauranen**, Senior Specialist, Cost Management, **Ilkka-Matti Tuononen**, Specialist, Cost Management (Senate Properties)
- **Eeva-Riitta Mäntyniemi**, Cost Specialist, Architect **Juha Virtanen**, Cost Specialist, Civil Engineer, (A-Insinöörit Oy)

#### Fire and rescue consultant

- **Sami Hämäläinen**, Fire Safety Designer (Paloässät Oy)

#### Structural consultant

- **Jukka Ala-Ojala** Business Area Director, M.Sc.(Eng.), (Sitowise Oy)

#### Building services

- **Pasi Hyypä**, Head of Technical Building Services Team, Electricity; **Ville Isomäki** Specialist in Technical Building Services, HEVAC Systems and Energy (Senate Properties)

The 3D animations for the second stage were created by Tietoa Finland Oy

In order to preserve competition confidentiality, there was a liaison consultant between the entrants and the jury, Project Engineer **Annukka Laurila** (A-Insinöörit Oy).

## 2. Competition task

### 2.1 Competition format and eligibility

The competition was a two-stage general design competition. The first stage of the competition was open to all citizens of Member States of the European Union and of countries governed by EU procurement legislation, in accordance with currently valid treaties and legislation. For the second stage of the competition, the jury selected 2 to 5 entries of the highest quality and with the greatest potential from among entries qualifying for the first stage.

### 2.2 Background to the competition task

The National Museum of Finland is a national cultural history museum with several locations around the country. In addition to the main museum building at Mannerheimintie 34, Helsinki, the National Museum owns and operates the Seurasaari Open-Air Museum, the Tamminiemi and Hvitträsk villas, Häme Castle, Olavinlinna castle, Louhisaari manor, the Langinkoski Imperial Fishing Lodge and the Maritime Museum of Finland. The Museum's cultural history collections, accumulated since the 18th century, are the oldest and largest in Finland. They include Finnish historical and ethnographical materials, and also unique cultural items from around the world. Several separately maintained collections were brought together in 1893 to create the State Historical Museum. After Finland gained her independence, the institution was renamed the National Museum of Finland. The National Museum of Finland is subordinate to the Finnish Heritage Agency.

The various locations owned by the National Museum each have their own historically and regionally motivated concepts, which taken together comprise a substantial bloc of national, political and governmental heritage. They sustain the role of the Museum as an institution pursuing a long-term and active impact in the changes of Finnish society. Changing exhibitions at the Museum's locations focus on topics of current interest from the perspective of cultural pluralism and the right of every citizen to define and use their cultural heritage. The Museum's programming explores new horizons in the Finnish identity and its global operating environment. Exhibitions and events highlighting various cultures and perspectives are an important complement to Finnish themes. Changing exhibitions are principally hosted at the main museum of the National Museum. Extensive exhibitions are also hosted at Häme Castle and at the Maritime Museum of Finland.

In addition to producing a programme of its own, the Museum collaborates with a wide variety of partners to produce other services and activities. Also, the Museum's premises are available to rent for functions, parties and meetings. The Museum's extensive courtyard park is often used as a venue for events. All this diverse use of the premises enhances the Museum's revenue stream and lowers the threshold for attracting new visitor groups. The Museum aims to cater to as wide a visitor base as possible. Key target groups include children, adolescents and tourists. Events and exhibitions are often specifically targeted to cater either to the public at large or to narrower interest groups.

The National Museum itself has been subject to repairs and alterations on several occasions. Extensive renovations were carried out in the 1980s and between 1998 and 2000. The latest project included building a new auditorium, underground storage space and an obstacle-free entrance from street level. Also, climate control was installed in all exhibition spaces. The tower was renovated in 2015–2016.

### 2.3 Competition area

The competition area is the plot of the National Museum located in the Etu-Töölö district of the City of Helsinki, along Mannerheimintie and in the immediate vicinity of Finlandia Hall and the cultural buildings on Kansalaistori ('Citizens' Square'). The National Museum plays an important role as a regional, national and international attraction.

Walled in on all sides, the museum plot is bound by five streets: Aurorankatu, Museokatu, Töölönkatu, Cygnaeuksenkatu and Mannerheimintie. The courtyard park within the walls is wholly included in the competition area where changes may be proposed.

### 2.4 Objectives of the competition

The Annex will be built adjacent to the historic and distinguished main building designed by Herman Gesellius, Armas Lindgren and Eliel Saarinen. The Annex will facilitate the hosting of extensive and demanding international exhibitions at the National Museum. In addition to exhibitions, the new premises will be adaptable to a variety of cultural, arts and leisure events, conferences and other functions. The Annex will also house the National Museum's main restaurant, including an outdoor terrace.

The current museum building, the Annex and the courtyard park that is available for civic and corporate events around the year, will form a unique complex. The core of this concept is a multicultural perspective on Finnish society, its cultural heritage and its evolution. The 'New National' is to be a functional and architectural reinterpretation of the concept of 'national'. The Annex will symbolise the power of culture as an engine of change and the building of a national identity on a multicultural value base, combined with a shared responsibility for the future.

The new Annex design will be aesthetically, technologically and economically sound and feasibly executable. It will enter into dialogue with the National Romantic design features of the historic main building to create a compelling, ambitious and attractive architectural complex. As a manifestation of today's image of Finland, the new Annex will be built in keeping with the requirements of clean environment technology, sustainable construction and ecological considerations. The Annex will host exhibitions, events and performances produced both by the Museum itself and by a variety of other parties.

The diverse programming of the National Museum is of a high international quality. Its purpose is to foster broader understanding of our culturally complex and rich living environment. The Museum's operations serve to reinforce the importance of our cultural heritage as a source of empowerment for society and its citizens, to contribute to understanding of history and heritage, and to help individuals see how these impact our lives and our future. Supporting cultural change ecologically, socially and culturally in the interests of building a thriving society has become an increasingly important duty of the Museum.

## 3. Competition entries received

A total of 185 entries were submitted to the competition in accordance with the competition programme, and all were accepted for evaluation.

## 4. General competition evaluation

### 4.0 General

Designing an annex to the architecturally, culturally and historically significant building designed by Herman Gessellius, Armas Lindgren and Eliel Saarinen is a challenging assignment.

The number of entries received, 185, was quite large. Among them were some excellent designs. It testifies to the difficulty of the assignment that only few entries managed to achieve a union of design quality, character and function. Giving the new annex a strong character of its own while forming a consistent complex of high architectural quality with the old museum building while complying with the functional specifications of the competition programme was a daunting task.

Modern architecture is a broad field. It is crucial to contemplate current phenomena and objectives. Yet on the other hand, the essential means of architecture – those which foster architectural quality in its sometimes mystical dimensions – are perennial. People respond to the shapes, proportions, rhythm and feel of spaces and materials and to the conceptual content that they imply. In order to stand the test of time, museum architecture must above all be of a high artistic quality, while also satisfying the requirements for being functional and attractive. Sustainable development and functional flexibility are embraced as a matter of course in construction these days.

Many of the entries display a focus on building conservation. Most entries separate the above-ground new construction from the old museum building and interfere as little as possible with the architecture of the latter. By contrast, many entries made an unnecessarily powerful statement with the courtyard park. While preserving the existing walkway layout of the courtyard is not essential, it is important to preserve the park-like aspect of the area and allow for its flexible use.

It was also apparently not self-evident how to find a suitable cityscape approach for the project. Major changes should not be made to the cityscape, but there must be something to attract interest in the new building.

It is vital that the 'New National' announces its presence so as to bring in visitors.

#### Evaluation criteria

Evaluation criteria cited in the competition programme:

- Overall architectural vision and innovativeness.
- Functionality, flexibility and diversity of use of the design, including the courtyard park and outdoor areas.
- Placement and character of the Annex in relation to the current museum building and the courtyard park, with a view to their value and conservation aspects.
- How the Annex adjoins the cityscape and urban structure and relates to the surrounding buildings.
- Buildability and overall economy, taking the building's entire life span into account.



The merits and further development potential of competition entries were considered more important in the evaluation than flawless details.

#### 4.1 General approach and architecture

The entries featured a wide range of architectural design principles, from the minimalist to the florid, and also from the historical to the cutting-edge. Some entries sought to adapt or subordinate the new building to the old, while in others the new building was drastically different from the old.

Indeed, in evaluating the competition entries the question was whether to start from the premise that the old museum building should remain the clear architectural focus of the complex or to seek the introducing of a new architectural tension with an Annex in a powerful style of its own that nevertheless will engage in an interesting dialogue with the historical building.

Another focus point in evaluating the entries was how the architecture of the new building will stand the test of time on the one hand and reflect our day on the other – meaning both current views on architecture and the current image of Finland.

The jury was receptive to highly diverse design concepts, provided that they demonstrated a sufficiently strong and clear artistic vision, in balance with the functionality requirements and the objectives of the National Museum. With a view to the above, the entries that were considered the best and with the most potential for development were selected for the second stage of the competition.

How the courtyard park of the National Museum was treated and developed in the entries was also a major evaluation point. Broadly, the competition entries can be divided into the following basic types:

- Designs with a pavilion-like entrance building inside the property wall on the Mannerheimintie side or elsewhere in the competition area, completely separate from the old museum building or connected only with an insubstantial link.
- Designs located almost completely underground, with only minor vestiges presenting at the courtyard level.
- Designs located underground creating a new courtyard level either underground or as the landscaped roof of the new building.
- Designs located partly or wholly underground, whether adjacent to the old museum building or freely sited in the competition area.

#### 4.2 Cityscape

The cityscape evaluation criteria were: How the Annex adjoins the cityscape and urban structure and relates to the surrounding buildings.

This part of the evaluation explored how the Annex will affect the skyline, views along Mannerheimintie from the north and the south, and the cityscape on the Töölönkatu side of the property. How the design connected to and adjoined the surrounding urban structure was also evaluated. Generally, it was considered how the Annex comments on the urban space





around it and how the Annex reflects the role of this nationally significant monument in the cityscape.

The majority of competition entries had a fairly low profile or were located mostly underground. Cityscape impacts were, of course, quite neutral in these entries. There were no entries that would have changed vistas or views from a distance, and no entries with structures tall enough to compete with the tower of the old National Museum building. In only a handful of entries the new building was of a height equivalent to the main body of the old National Museum building. It could be said that the cityscape would have tolerated a bolder approach.

The relationship between the design and views along Mannerheimintie and the cityscape varied immensely. Some designs were completely hidden behind the encircling wall along Mannerheimintie. The boldest entries located the Annex entirely on the Mannerheimintie side, requiring the removal of the trees lining the street. In the entries with the highest building designs, there were turrets, roof structures or similar features that were visible above the encircling wall. Similar relationships to the street space were found on the Töölönkatu side, except that thanks to the currently existing wide gap in the encircling wall on the Töölönkatu side, changes on the property would of course be more visible from the street. Indeed, in many entries the Annex has much more of a presence on the Töölönkatu side than on the Mannerheimintie side. The cityscape impacts are greatest in the entries that propose a new gate building or front court on the Töölönkatu side or locate the Annex adjacent to or immediately next to the old building.

The evaluation also considered what the entries proposed should be done with the valuable trees lining the property on the Mannerheimintie side. The jury considered that these trees are important cityscape features and that as such getting rid of them is a gesture that must be well justified by way of bringing added value to the cityscape. Having new construction replace the encircling wall was considered feasible in the designs that created a completely new elevation for the property on the Mannerheimintie side and had the Annex firmly link the museum to Mannerheimintie in a new and interesting way.

The competition brief included exploring how the museum could functionally connect to the surrounding urban structure better than at present. Several approaches to this were presented. The most feasible of these proved to be the concept of providing a more spacious entryway on the Mannerheimintie side. In many entries, a conspicuous main entrance was proposed at the location of the current driveway on the Töölönkatu side. By contrast, creating a main entrance at the corner of Töölönkatu and Cygnauksenkatu did not seem feasible considering the approach directions. Some entries proposed a tunnel from the eastern side of Mannerheimintie, the added value being creating a more convenient link to the other cultural buildings along Töölönlahti bay.

The cityscape impacts of the entries in the second stage were also examined using 3D models that were commissioned by the competition organisers.

### 4.3 Shaping of outdoor spaces

According to the competition programme, the courtyard park offers a unique setting as a venue for future activities. As with any walled garden, visitors will expect to encounter a memorable aesthetic experience beyond the wall. Many entries fell back on retaining the current modest appearance of the park, even if the location of the new building would have called for a contrasting, carefully considered attractiveness to the outdoor space to be created through landscape architecture.

There are examples among the entries of bold reworking that nevertheless respects the traditional features and scale of the garden space (e.g. pseudonyms Lähde and BGD171727). The importance of the old trees, particularly the elm trees lining the wall, was understood, but generally there was too much optimism regarding their survival. All entries retained the valuable formal garden on the southern side of the area.

### 4.4 Relationship of construction to the existing environment

Evaluation of the competition entries included an examination of the relationship between the new construction, the old National Museum building and the courtyard park. Specifically, this involved considering how the conservation objectives were taken into account and how the new construction makes contact with the existing culturally and historically valuable buildings and milieu. It was also considered how the Annex will express a new national identity in juxtaposition with the historical monument and how, taken together, they form a new, layered and interesting museum complex.

The evaluation criterion was: Placement and character of the Annex in relation to the current museum building and the courtyard park, with a view to their value and conservation aspects.

There was a valuation of the National Museum and the courtyard park appended to the competition programme, specially prepared for the design competition and its competition brief. This valuation provided comprehensive background information and parameters for the design of the Annex in relation to the existing buildings and courtyard park, and it clearly had an impact on the design of the entries.

In most of the entries, the majority of new construction was located underground. The portion of the building presenting above ground varied from a small entry pavilion to an extensive Annex incorporating a restaurant and a second entrance. In entries with a smallish above-ground Annex, its location in relation to the old museum building and the courtyard park was generally quite coherent and respectful of the value of the site. The flip side of this is that if there is only little new construction above ground, its own identity will remain weak. Many different designs were given for the underground construction. In some, the courtyard park was altered too drastically, converting it in practice into a fully built-up area. In the entries where the majority of new construction is above ground, the volume above ground is so large as to dominate the existing buildings and compromising some of the value of the site.

Evaluation focused on the relationship and connection between the new construction and the historical buildings on the property architecturally, functionally and considering the conservation objectives. The valuation document proposes possible interface locations on floor plans and elevations. The 'Halkopiha' (Log courtyard) courtyard (light well) of the National Museum building forms a key potential link to any new construction, and indeed several entries use it as a nexus. Those that have a sufficiently clear and spacious connection using Halkopiha were considered the most successful. In other respects, altering the spaces and structures of the National Museum building was considered unnecessary and indeed contrary to the conservation objectives. Subtle new apertures in the elevations facing the courtyard, consistent with the valuation, were considered permissible.

For the 'Vaunuvaja' (Carriage shed) and 'Häkälä' outbuildings, the room programme and protection status allowed for proposals to be made for new usages; however, not many entries did so. No entries proposed any feasible new use for Vaunuvaja, while Häkälä was used in some entries as an en-

tryway and/or café, both of which are feasible solutions.

The best designs for the courtyard park were those that retained its green park-like aspect, walkways and openness, even if extensive construction were to be done under it. Retention of trees was not considered a major evaluation point; instead, entries were considered as a whole, even if it was noted that it would be preferable for the trees in the courtyard park to be preserved as far as possible. It was considered important in evaluation to have a new entrance with a natural feel on the Mannerheimintie side. This had led to designers changing the encircling wall, creating apertures or even dismantling the wall altogether, as well as changing the line of trees along Mannerheimintie. Making changes to the wall on the Mannerheimintie side was considered possible when consistent with the overall concept and when executed with high architectural quality.

It was considered important in evaluation to find a design that was coherent, functional and consistent with the conservation objectives and also presented the new construction in an interesting, equitable and culturally and ecologically sustainable relationship with the old National Museum building and the courtyard park. The Annex reinterprets and provides a new setting for operations of the National Museum, complementing what currently exists.

#### 4.5 Interiors

In most designs, as directed by the competition programme, the majority of the volume of new construction was located underground, at least the exhibition rooms and their ancillary rooms.

Indeed, the major challenge in interior design was how to combine the underground and overground rooms into a feasible whole, creating interesting room sequences and views.

The shape and size of the exhibition rooms was given in the competition programme, but designers skilfully combined them with foyers and other public spaces to create high-quality interiors.

In the majority of the entries, the link to the old museum building was designed as an underground passageway. A connection to the old building at ground level was only proposed in a handful of entries (e.g. pseudonyms Syli, POP UP Uusi kansallinen).

The underground connection was generally provided via Halkopiha, which was proposed to be roofed over; in the most successful designs, the passageway was at the upper underground level. This enables access routes with a natural feel, creates functional views and allows orientation.

In the best entries, the entrance spaces were designed to be approachable and were appropriately dimensioned. Designs making use of the courtyard park as the outdoor serving area of the restaurant were considered good in the evaluation, albeit it was considered important for the restaurant to be easily accessible from the old museum building too.

Designs that opened up interesting views to the outside from the underground interiors were considered merited (e.g. pseudonyms Atlas, Asuuri, Kätetty, BGD171727).

#### 4.6 Functionality

Successfully delivering on the functional specifications of the competition programme proved to have been a difficult task for the entrants. The new access routes required for the Annex in the courtyard park and the new links between the old museum building and the new Annex required careful consideration of the conservation objectives set for the courtyard park and the museum building. In the competition programme, changes to these structures were considered



permissible if justified. Some entries managed to create the new access routes required in a way that accommodates the special functional requirements.

Some entries presented pedestrian access from Mannerheimintie and Töölönkatu to the courtyard park and from there to the new Annex, and access through the underground car park to the Annex, in an innovative and workable way. Some entries proposed no new apertures, even though the competition programme encouraged the presenting of new solutions including making new apertures for access in the encircling wall of the courtyard park. Indeed, opening up new access routes to the courtyard park were considered a good idea to attract more visitors to the park.

Creating a clear and natural pedestrian access route from the main entrance and central hall of the old museum building to the new Annex proved to have been a difficult task for entrants. Indeed, it is not easy to comply with the requirements with high architectural quality while respecting the protected old museum building, and the feeling in the evaluation was that the best solution has not yet been seen. In most of the entries, the Halkopiha courtyard (light well) was roofed over to create a new access route; this would also create a new, usable indoor space for the museum. Not all entries included the new lift access requested in the competition programme to ease visitor circulation in the old museum building; instead, at the first stage, the designs focused on the requirements and access routes of the Annex.

The functional requirements for maintenance and exhibition setup in the exhibition and multi-purpose spaces in the Annex were fulfilled feasibly in most entries. Nearly all entries were able to make use of the existing reserved space for a lift in the underground premises. Also, most entries managed to separate maintenance access to the multi-purpose spaces from visitor access routes.

Similarly, most entries managed to make use of the existing reserved space for a lift in the underground premises for maintenance access to the new restaurant. In some entries, a new maintenance lift was located adjacent to a proposed new passenger lift from the car park, which is also an acceptable design.

There were numerous variations on how to provide for transfer of large items to the proposed underground exhibition halls. Some entries directed the transfer of large items to be made through the public premises, which is not a feasible solution. Some entries provided a separate goods lift accessed through a hatch at ground level. One entry curiously proposed that large items be lifted into the exhibition space through an accessway to be excavated in the rock.

## 4.7 Feasibility

One of the five evaluation criteria in the competition was Buildability and overall economy, taking the building's entire life span into account.

The competition area is challenging in terms of buildability and overall economy. It is located in the middle of the busiest urban structure in the country, and the area available for construction is relatively small. All the surrounding buildings are protected, and conservation objectives are also defined for the courtyard and the park, as requested for instance by neighbours.

Entrants approached the placement of the new construction on the property in very different ways, yet generally successfully. Connections to the main building and to the existing underground premises can be created in many equally functional ways. From the perspective of feasibility and costs, dense and centralised designs are more cost-efficient, but the differences are not decisive.

The jury examined the entries from the perspective of buildability and life cycle costs. The evaluation allowed for development during further planning that would not alter the basic architectural concept. The general and entry-specific instructions issued for further planning in the second stage highlighted aspects of buildability and cost. Entrants were not requested to provide a proposal for worksite arrangements, but the jury kept this consideration in mind when considering the buildability of entries.

## 4.8 Division into classes

The entries were divided into four classes as follows:

- Upper class – entries with an architectural concept that best fulfilled the evaluation criteria and explored the competition brief in diverse ways. The five entries in the upper class that were deemed best and having the most potential were selected for the second stage of the competition, the prize class.
- Basic class – entries with no qualities that would raise them any higher.
- Middle class – the remaining entries.

It has come to the attention of the jury that some competition entries were published on a public website complete with details of the designers' names before the competition ended. According to the competition programme and the competition rules of the Finnish Association of Architects<sup>1</sup>, the design competition was to have been anonymous until the end of the competition on 19 Nov 2019.

The jury decided, however, to publish the evaluations that had been completed before the publication of the aforementioned designer details. Entries for which the premature publication of designer details is known are marked PUBLISHED in the entry-specific evaluations.

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<sup>1</sup> SAFA, Rules for competitions, in Finnish: [https://www.safa.fi/wp-content/uploads/2019/04/SAFA\\_kilpailusaannot\\_2008.pdf](https://www.safa.fi/wp-content/uploads/2019/04/SAFA_kilpailusaannot_2008.pdf)

The access route from the old museum building at the Halkopiha level to the Annex and its restaurant is relatively well designed, but access from the central hall to the Halkopiha level is not shown in the design. Access routes from the underground premises to the kitchen, the multi-purpose hall, etc., are designed functionally, but the design requires extensive and expensive alterations to the excavated premises that are not necessary for resolving the functional issues in the design. The roof of the Annex yields interesting new opportunities for various kinds of activities in the courtyard while leaving plenty of free level space for events.

### 5.3 Middle class

Total 46 entries.

#### 4. "Yhteiselo"

The Annex adjoins the footing of the National Museum, being wrapped around its north-western corner. The entrance is in the courtyard on the Töölönkatu side, while the restaurant has its own entrance from Mannerheimintie. Link to the old museum building at ground level. Access routes are good, and the spaces under the large roof are well organised. The exhibition and event spaces are underground. The interior architecture is not especially interesting, but it forms a functionally tight-knit entity. The overall impression above ground is heavy; the Annex obscures the character of the old building. Having the new building adjoin the old obscures parts of the elevation of the old building. The courtyard park is quite well preserved.

#### 6. "RIIMU"

The above-ground part of the building forms a rather successful continuation of the courtyard park. The green roof gives the impression of the courtyard remaining large, but the design revises the layout into a circular shape.

The exhibition and event spaces placed underground are lit through skylights in the courtyard park. Access to the old museum building is via Halkopiha. The above-ground building is visible in the city, and its shape gives the impression of it being another kind of building.

The massing of the new building is based on the shapes of the old park walkways. This is not an infeasible starting point for the architecture of the 'New National', although it is rather a lightweight concept. The semiotic content of the architecture reflects new kinds of activities very subordinately to the old museum building. The kitchen block is an obstruction in the extensive foyer and restaurant space. The restaurant does not have views of the courtyard park.

#### 8. "Kanvas"

The above-ground section is fairly nicely situated to bisect the yard park. The underground exhibition and event rooms receive natural light via the skylights located in the yard park. Access to the existing premises is via the Halkopiha courtyard. The above-ground building is visible from the city; however, its shape suggests a different type of building."

#### 17. "HYPOGEUM"

**HONORARY MENTION**

The entry places the design mainly underground; in the courtyard park, the encircling wall denotes the location of the Annex. The building is upright and consistently designed within the chosen architectural concept. Systematic and puritanical adherence to the concept led to the design being functionally rigid and the spaces being inexpressive, almost bleak.

#### 22. "Käpy"

The building is based on a series of round and arching shapes. Its shapes have a powerful character, but the overall impression is chaotic, and the shapes do not harmonise with the old museum building. The new building fills up the courtyard park between the existing buildings and is visible out in the city. The room placement is quite satisfactory, however. Access to the old museum building is from underground, via the Halkopiha courtyard (light well).

#### 27. "ARBOR"

The entry sets forth a pleasant, small-scale courtyard milieu, which nevertheless remains somewhat impersonal and divides the courtyard park into rather small segments. This detracts from the beauty and flexibility of the courtyard park.

Light glass-roofed and green-roofed pavilions rise up above ground level. The Annex is connected to the old museum building via a staircase and lift placed in the Halkopiha courtyard (light well). The entry is skilfully designed within the constraints of the selected concept. The style is coherent and competent, and there are good room sequences. The overall effect, however, is lacklustre. The architecture does not generate the desired impression of the 'New National'. The roofing of the small courtyards of the old museum building is beautifully presented.

#### 28. "lähde"

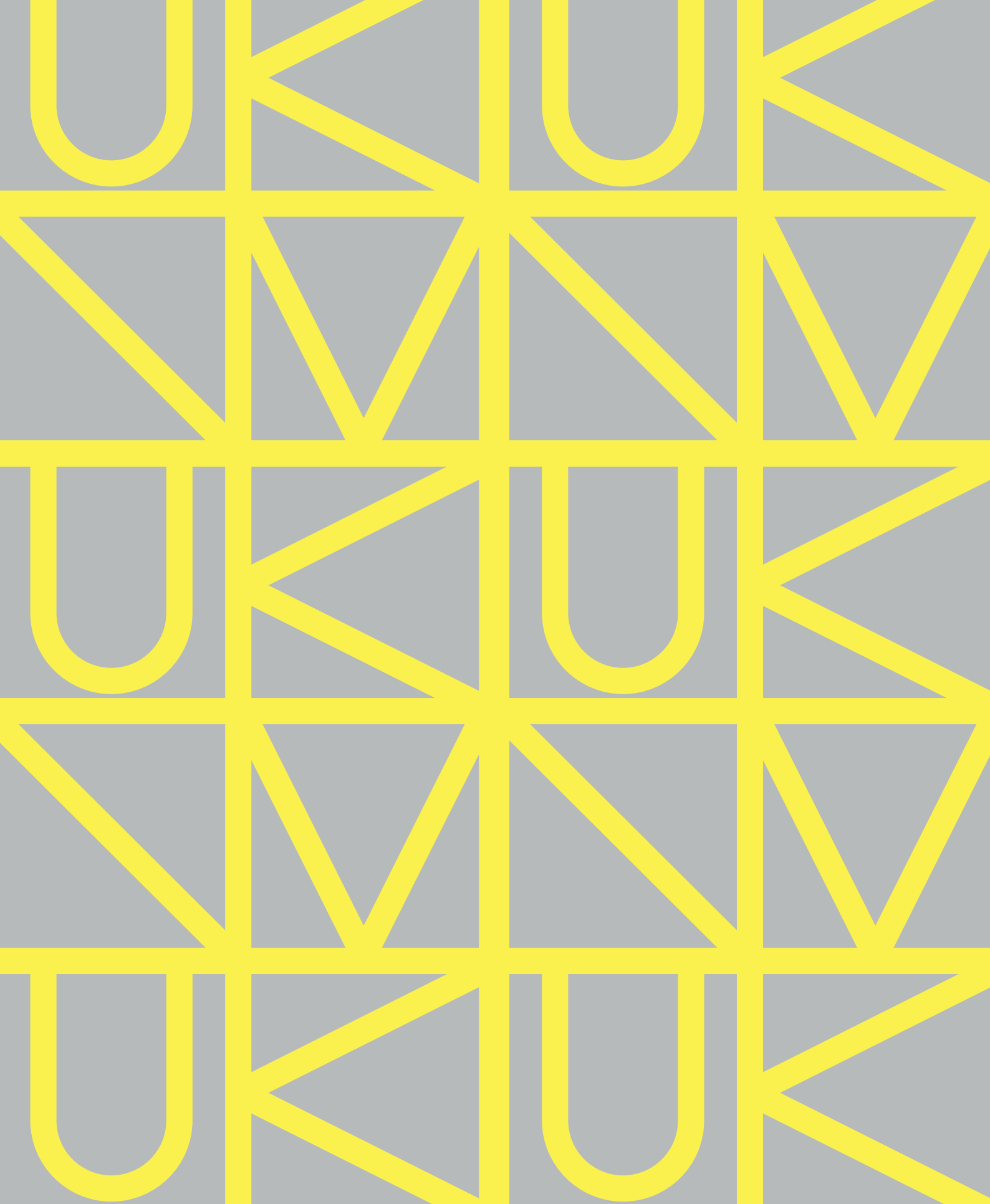
The Annex is wholly located underground, and the skylights of the restaurant roof form an interesting piazza in the courtyard park. The outdoor areas have been largely ignored, and the room layout of the building has not progressed beyond the ideas stage.

#### 31. "AVAUS"

This entry converts Vaunuvaja into the entrance and restaurant premises of the Annex. The new handsome entryway is on Cygnaeuksenkatu. This arrangement sacrifices the lift connection from the underground premises to Vaunuvaja. The courtyard park remains extensive and useful despite the many skylights placed there. The old and new entrance are quite far from one another, leading to unnecessary. The access route to the old museum building is satisfactory but long. The glass box in the park is very neutral, considering it should be a symbol of the 'New National'. The rooms are interesting.



HYPOGEUM



Museovirasto  
Museiverket  
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KANSALLISMUSEO  
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**Senaatti**